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with English. Father Beschi's epic *Themba Ani* was the earliest successful attempt to import biblical themes and incidents into Tamil poetry. In his *Thiru Kavalur Kalambakam*, *Adaikala Malai*, *Annai Azhungal Andhadhi*, and *Kitheri Amman Ammanai* he poured new wine into old bottles. While scrupulously, and even excessively, conforming to the orthodox technique, he worked freely on western models and effected innovations both in design and execution, in materials and make-up, which, if daring, added a new grandeur in numbers and a new vigour in ideology.

To come to later writers, Mr. Krishna Pillai's epic *Rakshanya Yatrikam* is a poetic adaptation of *The Pilgrim's Progress*; Mr. V. G. S. Sastri's monostiches, known as *Thani Pasura Thokai*, which have been translated into English by Dr. Pope, are fine imitations of Shakespeare's Sonnets; Munsif Vedanayagam Pillai's *Penmathi Malai* and *Sarva Samaya Kirthanais* are lyrical symphonies on modern themes of current interest. The extempore melodies of the later nationalist poet Bharati, entitled *Swadesa-Githams* (National Songs), touch high levels of perfervid patriotic poesy. He is a product of the new dynamic nationalism which tales of Mazzini's noble passion and Garibaldi's prowess have inspired in young India. His 'soul-stirring songs', as they have been called by a staid Malayali High Court judge, are expressions of the new-born emotions and passion for freedom inspired by western ideas and advanced modern ideals; and they have helped to translate patriotism from the sphere of passion into that of a religion.

To sum up our review, the effects of western influences on modern Tamil culture have been primarily to enlarge the domain of prose and to add extensive and entirely new communes to the republic of Tamil letters, in fiction, drama, and journalism in particular. Even the anaemic languor of later poetry has been dissipated by infusions of healthy young blood, and Tamil poesy has been revitalized by the live currents from the West, which appear to have cured it of the partial paralysis that supervened in the dark ages between the thirteenth and the seventeenth centuries.

## V. TELUGU

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Telugu, which is the principal member of the Andhra group of Dravidian languages, is the mother tongue of about twenty-six million people in an area of 117,000 square miles, occupying the central portion of the east coast of South India and extending far into the interior of the country, which is comprehensively known as Andhra land. Its existence as a language can be traced back to a period as early as the first century B.C., but its first literary production, which was a translation of the Sanskrit *Mahabharata*,

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197 dates as late as the eleventh century A.D. By then it had absorbed the vocabulary, spirit, and culture of the Sanskrit language, and up
538 to the nineteenth century, through a continuous period of eight centuries, it looked to Sanskrit as the model of literary expression. It took more than two centuries to complete the translation of the *Mahabharata*, and that great work formed the foundation for the superstructure of later literary construction. Early Telugu scholars were invariably acquainted with Sanskrit, and the vast stores of its literature afforded material for study, imitation, adaptation, and translation. Almost all the *Puranas* were translated one after another, and the habit of translation, though discouraged, persists to this day. But one good feature about the Telugu translations is that the genius of the poet-translator often permeates the whole work, so that it reads as if it were an original composition. These *Puranas* are mostly in verse form, with prose interspersed here and there in less poetic portions. Their themes were mostly mythological and religious, but the treatment of them was highly poetical. Stories of selfless love, of filial devotion, of absorbing romance, of great heroism, and of absolute renunciation can be found in scores in these *Puranas*. Another literary type that was evolved and perfected is called the *Prabandha*. A tale of the love and wedding of lovers of high lineage, written mostly in verse interspersed with prose, with a stock plot, overdrawn and ornate descriptions, and perfunctory characterization, was the sum and substance of the average *Prabandha*. Thus, as a rough estimate, it can be said that the two standard types existing in Telugu literature before it began to be subject to western influence were the *Purana*, or mythological long story, and the *Prabandha*, or romantic tale of moderate range.

538 The beginning of western influence can be traced to 1800 or even earlier; two books describing the life of Christ and his
177 teachings and explaining the doctrines of Christianity were written in Telugu in 1750 and 1780 respectively. The introduction of printing and the establishment of public schools teaching the language of the land as well as English were the starting-point of a great change in the life, manners, outlook, and culture of the average Telugu man, and the change was reflected in literature. In force, in variety of topics, in its relationship to the daily life of the people, in its ready assimilation of foreign elements, in its freedom of thought, in the abundance of its literary forms, and in its general output, Telugu literature became altogether a new literature. The change has been unique and all-pervading. The modern author need no longer be bound by convention or be hard pressed for a subject; he is not hampered by traditional literary forms but has been emancipated. He makes new ventures in the

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field of metrical composition. He sings in praise of his motherland and glories in its past history. He essays romance or adapts tales of fiction from English literature. Knowledge of English has given him the key to unlock the vast treasures of western thought. At the same time he is enriched with the learning of traditional Sanskrit lore, so that he can combine the best of the East and the best of the West.

Before we examine the literary output in greater detail and appraise the effect of the West on it, we may refer to the pioneer work done by Mr. C. P. Brown, a member of the Madras Civil Service for thirty-eight years (1817–55). This was a godsend to the Telugu language and literature. As he himself said, 'the flame of Telugu literature was just glimmering in the socket' in 1824, when he first began to make a study of the language. He helped to preserve its ancient literature by printing and publishing some of its classics; the method of collecting and editing manuscripts started by him in 1826 is substantially the same as is adopted even to-day. His essay on Telugu literature published in 1838 paved the way for the biographies of poets and histories of literature written and published in later times. The dictionary of the Telugu language which he compiled between 1845 and 1853, though not the very first of its kind, is still of distinct use.

The modern period of Telugu literature may be said to have begun about the year 1880, and critics have named it the Veeresalinga age (*yuga*) after the late Rao Bahadur K. Veeresalingam Pantulu, who has a just claim to be called its father. He was a dynamic personality with vast erudition and deep insight into human nature, a man of action and of quick and energetic resolve. The influence of Raja Ram Mohan Ray and of the Bengali reaction to the new light which came from the West was strong upon him, and he was the greatest figure in the field of literary and social reform in the last quarter of the nineteenth century. 'He laid the foundation stone of modern literature and led the way in developing the latent powers of the language into harmony and perfection'. In 1878 he published the first Telugu novel, which nine years later was translated into English and received with appreciation by the English-reading public. He claims in his autobiography to have written the first novel, to have translated the first drama, to have written the first Telugu farce and satire, and to have composed the first treatise on physical science; nearly all the different forms of composition found in English literature were transplanted by him. Literature was with him not a concoction prepared from a conventional recipe. It was an implement of social reform, a means of educating the public, a record of contemporary life, and a picture of the tumultuous changes that took place in his time.

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538 177 It was a whip with which he lashed the conservative elements which were an obstruction in the way of progress. His farces were full of satire, his essays were simple and instructive, his translations and adaptations have the appearance of original conception and execution. Among other works he published lectures on various subjects relating to social reform, a history of the Indian States (1894–5), and *Lives of Noble Ladies and Great Women*, the last of which includes accounts of Grace Darling, Elizabeth Fry, Lady Jane Grey, and Mary Carpenter. In 1892 he published a translation of Goldsmith's *Traveller* in verse form; he also brought out translations and adaptations of some of Shakespeare's dramas and of Sheridan's *Duenna* and *The Rivals*.

He is regarded as the originator of modern Telugu prose, though he was not actually the first to make use of it. An earlier writer, Chinnaya Suri, left a book of stories entitled *Nithichandrika* which is considered a classic; and manuscripts of a few prose works, mostly tales of romance and mythological stories, have been discovered in the Tanjore palace library, which was built up by the rulers of Tanjore between 1535 and 1835. Although, however, prose-writing was not unknown, it was held in low esteem until Veeresalingam gave it dignity; till then verse alone could bestow distinction on a writer.

The stimulus given by Veeresalingam led to an increase of literary production and an improvement in quality. Publishing houses were started, not with the idea of making a profit but with the object of enriching the literature of the land; philanthropy and patriotism were associated with literary activities. One of the first products of the publishing agencies was the 'Vijnanachandrika Series', in which useful books of many different kinds were published under the able guidance of a versatile scholar, K. V. Lakshmanarao. Later he undertook the publication of an encyclopaedia in Telugu on the model of the *Encyclopaedia Britannica*, but his untimely death stopped progress after the first three volumes had appeared. As paper was cheap and printing was easy, almost every town of any repute or population had its serial publications and its circle of patrons and subscribers. Since then, with the increase of the number of schools and colleges, English education has spread even into remote villages, and the writers of the day exhibit unmistakable signs of western influence in their works.

One way in which contact with the West through the medium of English literature has affected Telugu literature is in a large number of translations and adaptations, some of which make the story fit into the life and conditions of the Telugu country, though others do not. Not only the novel but also the drama, the short

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story, the biography, the lyric, the satire, the essay, and almost every other kind of literary production have been imported from the West by way of translation, adaptation, or abridgement. The extended knowledge and use of English have also enabled inter-provincial contacts, as a result of which scholars have become familiar with the contemporary literature of other Indian languages. A number of works, more especially novels, have been translated or adapted from Bengali, Canarese, Tamil, Marathi, and Hindi; the modern masters of Bengali literature, in particular Rabindranath Tagore and Bankim Chandra Chatterji, have been much drawn upon to enrich Telugu. With all this, the mental horizon of writers has been enlarged. Their outlook has widened and their spirit has become more or less cosmopolitan.

Translation and adaptation are only one aspect of literary development. Another and much more important is the output of productive genius, displaying itself in originality of subject and independence of thought, as, for instance, in what is called the social novel, in which the realities of daily life are portrayed and the complex problems of society tackled. This has served as a popular method of introducing social reform; many a book can be found in which the caste system, early marriage, enforced widowhood, and the illiteracy of women are boldly attacked.

The novel is an entirely new variety of literature introduced from English; the first of its kind, *Rajasekhara Charitra*, was an adaptation of Goldsmith's *Vicar of Wakefield*. Fiction soon became popular. Much of it was merely imitative. A number of Scott's novels were translated; coming to the later years of the first quarter of this century, the sensational novel and the detective novel took the fancy of writers; a number of cheap sixpenny dreadfuls have been adapted with and without acknowledgement. The novels of Conan Doyle have been translated or adapted, and counterparts of Sherlock Holmes and Doctor Watson have been created and continued from one book to another as was done by Conan Doyle. The plots of Reynolds's novels have also been imitated; some of his novels have been translated, and an adaptation of *East Lynne* has been published. On the other hand, there is much original work both in plot and construction, e.g. in the novels of Chilakamarthi Lakshmi Narasimham, some of which give a picture of Telugu life in all its attractive simplicity. A versatile writer, he also produced historical novels and stories, for which Tod's *Annals of Rajasthan* provided material, and he is well known as a dramatist and humorist. The historical novel is very widely read, and almost all topics of Indian history, from the gleanings of Vedic times to the fall of the Mughal Empire, have supplied themes for writers, who have used their knowledge of

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538 English to ransack the books on Indian history published in
177 English in order to enrich the literature of their mother tongue.

The short story has also found considerable favour with the Telugu public and is a regular feature of magazines which have been started in imitation of the *Strand*. The chief themes are love and detection, both of western origin; one author in an English preface to his book frankly acknowledges the sources from which he has drawn, saying: 'Of late I have been reading a deal of sensational fiction, especially the writings of Edgar Allan Poe, Arthur Reave, Conan Doyle, Maurice Le Blanc, William Le Queux and others of note.' Of non-English authors, Tolstoi and Maeterlinck have received special attention.

Other branches of prose literature have in most cases been started in imitation of the West. The critical essays of K. V. Lakshmanarao and Veeresalingam had as their prototype some of the essays of Matthew Arnold, Walter Pater, and John Ruskin. These pioneers led the way and a number of followers have adopted their methods, which are now accepted as ordinary standards of Telugu writing, no one troubling to consider what was the model adopted or imitated. The *Spectator* and the *Tatler* have their counterparts in Telugu; the inimitable *Sakshi* of Mr. Panuganti Lakshmi Narasinham, and the *Vadarubothu*, hailing from Anantapur, are obvious adaptations of those English names. The constitution of the Spectator Club has been copied, but the author's individuality is too strong, and the social and religious conditions of the Telugu country are too unlike those of English society in the eighteenth century to make his papers servile imitations of the western originals. The humour and wit of the author are entirely different from those of Addison or Steele, and the language adopted and the situations created by him are all peculiarly suited to the manners and customs of the Telugus. Unlike the author of the *Spectator*, he not only exposes the small foibles of certain social types but often probes the depths of emotion and the springs of human action. The satire of Veeresalingam is of a more caustic type. In an adaptation of Swift's *Gulliver's Travels* he successfully brought Swift's method into play, only with this difference that Swift was a misanthrope and Veeresalingam an optimist. Of more modern humorists we may mention Chilakamarthi Lakshmi Narasimham, whose foe is folly and whose weapon wit.

The literature of criticism is one of the branches of Telugu whose nature has been so completely changed that in its present form it must be regarded as a new contribution to the language. Formerly there was very little criticism except of a peculiar type. A few books were written on the lines of the treatises on *Alankara Sastra* in Sanskrit, but the aim of the critic was more or less re-

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stricted to finding out whether a particular book satisfied the conditions laid down in a conventional scheme of classification. There was little attempt to examine its various aspects as a whole. The beauties of a particular verse or the propriety of a particular idea were discussed, and literary animosity, professional rivalry, or individual jealousy had free play. Now the western canons of literary criticism are applied and the authorities of western criticism are not only referred to but also quoted *in extenso*. Before the advent of English Sanskrit was the only law-giver and the treatises on aesthetics in that language were the only guides. Now the whole critical literature of the English language is at the disposal of the critic, and in his praise or condemnation of a literary production he makes use of them most freely. Recent works on the art of criticism, the standards of beauty and literary taste, the theories of dramatic technique and dramaturgy abound in references to and quotations from western authors. A lead was given by Dr. C. R. Reddi, the present Vice-Chancellor of the Andhra University, who in 1899 wrote a critical appreciation of the works of a great poet of the middle ages; this work, which was new in the field, is still read as a model estimate of an author's work. Its success was as much due to his originality as it was to his introduction of methods of interpretation. To-day an accomplished scholar is required to be proficient not only in Telugu but also in English and Sanskrit, and it is not uncommon to find a critic taking an idea or a situation from a Telugu poet and quoting parallels from Shakespeare and Kalidasa at the same time.

Other branches of prose are also slowly developing. *A Short History of the World* by H. G. Wells has been translated into Telugu; short treatises on physics, chemistry, mathematics, economics, co-operation, and other subjects of practical or scientific value are making their appearance; and with the adoption of the modern languages of India as the media of instruction in schools there is a sustained effort to increase the number of publications of an educational nature.

Journalism is another western importation, and its ever-growing popularity is introducing substantial changes into the vocabulary and style of prose, which is gaining in lucidity, facility of expression, and suitability to different demands.

Telugu drama has also been influenced to a great extent by contact with the West. In one way it might be said that Telugu dramatic literature began in 1883, when Veeresalingam published a translation of *Sakuntala* from Sanskrit, which he followed up two years later with a translation of Sheridan's *Rivals*. The form of dramatic literature which he started caught the imagination of the people, and for a continuous period of nearly fifty years every

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538 town of any repute has had its theatre. Amateur and professional
536 actors began to stage dramas which were sometimes translations
177 from Sanskrit, sometimes from English, but also often original productions. But it should not be thought for a moment that the Telugu people before this time had no dramatic art. It was not entirely foreign to them. Examination of the manuscripts of the Tanjore palace library has revealed a good number of literary productions called 'dramas', though most of them do not approach either the Sanskrit or the English drama in plan of construction, characterization, or dramatic value. They were merely scenic representations of detached incidents with the accompaniment of music and dance. There was the invariable element of humour, and the story often centred about the marriage of a prince of a royal family or a god. Puranic stories were also dramatized in the same way, and the stage and its equipment were of a very simple nature. The itinerant village stage still puts on the boards the indigenous Telugu drama, which is very closely akin to the miracle or mystery plays of the sixteenth century in England.

The construction of theatres for the entertainment of large audiences and the cultivation of dramatic art for its own sake were undoubtedly due to western influence, and it is obvious that modern Telugu drama has been profoundly influenced in matter and manner, in sentiment and action by English models. Social topics are freely selected for dramatization, the problems which confront society are presented in an idealized or a realistic atmosphere, and thus the stage has become a powerful institution for the education of the public and for the guidance of public opinion. The modern form of drama began with translations from Sanskrit in 1880, before which time authors restricted themselves to a poetical rendering of Sanskrit works and made no attempt to present them on the stage, probably because actors had no social status and the stage was often in the hands of low-class people. The drama has now abandoned the classical unities of Sanskrit drama and has imbibed the freshness, vigour, and variety of topic found in English works. The stage has seen translations or adaptations of the dramas of Ibsen, Bernard Shaw, and many other European writers; the influence of Bengali literature is also evident, Dwinjendralal Ray and Rabindranath Tagore being models for translation. Tragedies are prohibited in Sanskrit, and for a time this ban was observed in Telugu, but the influence of English literature proved too strong, and to-day tragedy and comedy are accepted types though tragedy is not popular. The living drama is, however, being displaced in popular favour by the films displayed in the ever-growing number of 'talkie-houses', yet another western importation.

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The progressive change which we have seen in prose and drama is far less pronounced in poetry, owing no doubt to the finished form the latter had attained in pre-British days, its assured place in the heart of the people, and the strength of the traditions which it established. The Telugu classics are in a class by themselves and, as in past centuries, are the subject of continued study. There are conservative writers, the forms and subjects of whose verse reproduce those of the old *Prabandha* and *Purana*. The modern English-educated young Telugu, however, rambles into foreign fields. The works of English poets such as Byron, Shelley, Keats, Milton, and Wordsworth have been adapted. Shakespearian blank verse has created a taste for a particular variety of metre called the Telugu blank verse, which is now used extensively. The odes and the sonnets of English poets have had their effect on modern Telugu compositions, of which short poems on simple topics are a new feature, while the lyric element has received much attention.

Innovation has been the key-note of the young poets of the modern school, who have made it their object to emancipate themselves from the laws, conventional rules, and restrictions observed by poets of earlier generations, and to bring in new metres, new ideas, and new standards of value. Simple topics have been introduced such as 'the darkness', 'her eyes', 'the forest flower', 'the cuckoo'. A higher note has been struck by patriotism, the Andhra land being eulogized and the past greatness of its heroes commemorated. The cry 'This is my own, my native land' began to be raised early in the twentieth century, and it has now swelled into a chorus. The work of the modernists has a certain freshness and vigour, but the older school sees nothing good in it. It is adversely reviewed, often denounced, ridiculed, and satirized, as in a recent collection of poems (*Suklapaksham*), the author of which is himself undoubtedly influenced by Dryden, Pope, and other English satirists. Lack of scholarship, incoherence in thought, and vagueness of expression are a few of the faults laid at the door of the modern poet (*bhava kavi*), and with no little justification. There are some, however, whose writings are free from these defects and in whom western influence can be seen to the best advantage, for they combine the freedom of English literature with the strength of the indigenous culture. One point, however, has to be conceded, viz. that in certain qualities the twentieth-century Telugu poet and scholar suffer in comparison with the ancient Telugu poets. The modern scholar has widened the extent of his knowledge but he has lost in depth. The modern poet has not the same mastery of language as the ancient poets, who had metre, diction, and rhyme at their command, though there are still writers of this type who have not come under the spell of western literature.

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Two more important changes must be briefly mentioned. One is the introduction of the spoken dialect, as opposed to the literary dialect, into the writings of the day. This movement was started as a result of western influence by Rao Sahib G. V. Ramamurti Pantulu, and it is gaining ground as it gathers adherents from the younger generation. There are many scholars, however, who resist the adoption of this dialect as a literary medium on the ground that it is a defilement of their pure language. The other is the change which the vocabulary has undergone as the result of the infusion of English, a change similar to that which it underwent when it first came into contact with Sanskrit. That process still continues; to-day any Sanskrit word, simple or compounded with another, can be used in a standard work in addition to the words already adopted from Sanskrit which have become domiciled. At present the Telugu language is almost gravitating to a similar position in relation to English, because, in addition to the English words already incorporated in it with the necessary phonetic changes, English verbs and nouns are freely used in the daily speech of the educated and higher classes; as has often been pointed out, the modern graduate cannot speak Telugu for a few minutes without using some English expression or other. Any acceleration of this change will tend to the transformation of the language, which will become anglicized in the same way that it has been Sanskritized, but an effective check is likely to be afforded by the spread of the spirit of nationalism.

## VI. URDU

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Urdu is the most commonly used language in India. It is spoken in the greater part of the north and in some parts of the south, including the great Indian State of Hyderabad, Deccan. In other parts of the country it is more or less understood, particularly in large towns. Its literature has thus a wide appeal and its influence is spreading with the growth of literary activity in various branches of knowledge. Though as a literature Urdu is comparatively new, yet as a language it is fairly old. There is an impression abroad that the language was born in the camp of Shah Jahan at Delhi, but this is not correct, though it is not unlikely that the camp was the origin of its name.[1] There are many theories[2] as to the origin of the language. Whatever view may be finally adopted, I think I can safely associate myself with the opinion expressed on this

[1] 'Urdu' is a Turkish word and means a camp.

[2] One theory is that the language developed in the Deccan before it travelled to Delhi. Another theory propounded some years ago by Professor Mahmud Sherani of the Oriental College, Lahore, in his book *Punjab men Urdu* is that it travelled through the Punjab to Delhi.

31: Slater S-5 (1916-1917) 1918 AWI India
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very close to the human inmates. Rubbish and cow-dung are stored up in front of the houses, while in rainy seasons the whole becomes a stagnant pool of water, rubbish and cow-dung. 511 356

The houses of the Pariahs are filled with an awful smell of skins, bones and putrid flesh. The insufficiency of food that they suffer from tempts them to fill their bellies with toddy and other stimulants that ultimately ruin their health.

The Sudras are perfectly temperate and simple in habits and food. The "twice-born" castes are bound to marry their girls before twelve. The lower castes are not bound to do so. But the Sudras and lower castes actually marry their girls at a very early age, both to satisfy the anxiety of elders and for fear they may not have the money afterwards. I know a case in which a girl two months old was married to a boy of two years, the boy dying a year later of cholera. They maintain strict widowhood like the Brahmans. There is no purdah. 582

The villagers bathe and wash clothes and also wash their cattle in the same tank as that used for drinking. 515

*Education.*—There is one school; its accommodation and equipment being a rented house, an atlas, a globe, text books, some pictures of common objects, civics primers, dumb-bells, a black board, a desk, benches for boys to sit upon. 871

Elementary education is given up to the fourth standard, in the vernacular, in history, arithmetic, geography, civics, etc. This education is most unpractical and incomplete and ill-suited to the villagers, who do not proceed to college classes. It does not enable them to read good books in Telugu or to learn even the elementary principles of sanitation. They are never made to feel that they are citizens of a world, or an empire, or a province, outside the narrow bounds of their village.

| *Attendance*— | Boys. | Girls. |
|---|---|---|
| 1913 | 19 | 4 |
| 1914 | 9 | 3 |
| 1915 | 45 | 12 |
| 1916 | 54 | 8 |
| 1917 | 48 | 6 |

About 30 per cent of the adults can read the vernacular; two persons can read and talk English. There is a noted musician in the village but no other pandit. Not less than 25 or 30 per cent of those who have passed through the school have lost their capacity to write or cipher after leaving. One boy has proceeded to the Mechanical Engineering course in the Victoria Technical Institute, Bombay; another to the Arts course in the Madras University. [91]

There are 90 to 100 books, of which 70 are owned by Brahmans, made up of novels, dramas, puranas, the Mahabharata and stories. Among the Sudras, a development of literary taste, though in a very small degree, is perceptible. There are many devotional songs and lives of Telugu saints, while stories of the epics rendered into songs and recited by "Bhagavathars" are very frequent. The latest innovation is the introduction of dramas. Novels are still a rarity, as well as histories. No newspaper comes to the village. 538 ●

The village has no temple except that of the village goddess. Her festival is celebrated with much slaughter of cattle and goats given by their owners whenever there is an outbreak of cholera or small-pox; or, failing these, once in four or five years. The cost is 796